



Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.

Ed oltre a questo, vo' che tu riguardi
 A ciò che quasi d' ogni cosa avviene;
 Non è cosa sì vil, se ben si guardi,
 Che non si faccia disiar con pene,
 E quanto più di possederla ardi,
 Più tosto abominio nel cor ti viene,
 Se larga potestade di verderla
 Fatta ti fia, e ancor di ritenerla.

Il nostro amor, che cotanto ti piace,
 E perchè far convien furtivamente,
 E di rado venire a questa pace;
 Ma se tu m' averai liberamente,
 Tosto si spegnerà l' ardente face
 Ch' ora t' accende, e me similmente;
 Perchè se 'l nostro amor vogliam che duri,
 Com' or facciam, convien sempre si furi.

This is of the very essence of courtly love. Why does Chaucer completely suppress these stanzas?

From these two examples of Chaucer's treatment of his source I am, for the moment, attempting to demonstrate no particular aspect of Criseyde's character. I wish merely to call attention to a certain body of evidence that must eventually be considered. Still less am I attempting to cast doubt upon the essential conclusions of Dr. Dodd's study of courtly love in *Troilus*. I am merely suggesting certain aspects of the subject that still await elucidation.

KARL YOUNG.

University of Wisconsin.

THE GROWTH OF ENGLISH DRAMA, by Arnold Wynne,
 M. A. Oxford, Clarendon Press, 1914. Pp. 281.

This volume traces the development of the English drama from its beginning in miracle and morality plays to Marlowe and Kyd, ending just short of Shakespeare. In his preface, the author acknowledges indebtedness to Symonds, Ward, Chambers, and others, yet declares, "Possibly for the first time in a book of this scope almost all the plays of the University Wits receive separate consideration, while such familiar titles as *Hick Scornor*, *Gammer Gurton's Needle*, and *The Misfortunes of Arthur* cease to be mere names appended to an argument." Mr. Wynne is evidently not acquainted with the American scholar, Professor Tucker Brooke, whose *Tudor Drama*, in less than five hundred pages covers almost exactly the same periods as this book, and adds diagrams, illustrations, and a wealth of the bibliographical material that the work under review sorely lacks.

There are separate chapters on the early continental drama; English miracle plays; moralities and interludes; the rise of comedy

and tragedy; the comedies of Lyly, Greene, Peele, and Nash; and the tragedies of Lodge, Kyd, Marlowe, and *Arden of Feversham*. An appendix rather drily discusses Elizabethan stages and theatres, and there are separate indexes for authors, plays, and prominent characters. The book is, of course, well printed, and most of it is written in singularly pleasing style. No college student will be at a loss to discover the author's meaning. The criticisms are fresh, and sober rather than novel.

In discussing individual plays Mr. Wynne's plan is first to summarize the plot, then add a few words or a whole paragraph of comment, and finally quote some twenty odd lines from the text of the play. Thus he hopes, in the words of his preface, to present, "side by side with criticism, such data as may enable the reader to form an independent judgment." But most present-day readers will decline to judge for themselves on so little evidence. How can one form an intelligent judgment, say, of *Cambyses* with one page of summary and criticism and less than a page of excerpt from its highly flavored heptameters? Besides, most, possibly all, of these plays are now available in Manly's *Specimens of the Pre-Shakespearean Drama*, in Neilson's *Chief Elizabethan Dramatists*, in Thorndike's volumes for the Everyman's Library, and in the careful reproductions of the Malone Society, Bang, and Farmer. Why, then, should any one rest satisfied with a hurried summary and a mere taste of the verse? The play's the thing in America, at least. Scholars will object to this plan as not giving them enough of what they want; teachers will probably find that it gives too much. For the concise summary of plot, accompanied by intelligible criticism, will tempt many a lazy pupil to copy Mr. Wynne's words in his notebook, and thus save himself the trouble of reading the whole play that has been assigned.

But a more serious complaint may be lodged against the book. Possibly it is too much for Americans to demand of a college professor in Cape Town that he know the work of Brooke, Neilson, Schelling, and Gayley in his field. Yet he might, in discussing John Lyly, have noticed M. Feuillerat, if not Dr. P. W. Long, and so supplemented Halpin's interpretation of *Endymion* with another one. Similarly one objects to the facile acceptance of Peele's authorship of the play, *Clyomon and Clamydes*, not only because Professor Kittredge suggests Thomas Preston, but because Mr. W. W. Greg rejects Peele's claim in the latest edition of that play. Here Mr. Wynne follows Dyce, and with scarcely less credulity he credits Kyd with writing *Jeronimo*. From this and other evidence one gathers that the author is not acquainted with some important discussions of Elizabethan literature, which is proving just now fallow ground for the scholar. Certain other errors may be attributed to the compositor: *her's* on page 113; *seventy* for *twenty*, page 115, line 26; and the omission of a footnote on page 223.

By many the book will be read with interest, as it certainly has been by the reviewer. However, owing to its superficial treatment of well-worked material, with the absence of bibliographies and any definite contribution to knowledge, its usefulness is open to question.

ROBERT ADGER LAW.

University of Texas.

GNOMIC POETRY IN ANGLO-SAXON, edited with introduction, notes, and glossary by Blanche Colton Williams, Ph.D. New York, Columbia University Press, 1914. XIII 171 pp.

This monograph comprises 1. a general introduction of eighty-one pages, in which are considered the definitions of *gnome* and *gnomic*, the origins of gnomes, the nature and frequency of gnomic utterance in the Poetic Edda and in Anglo-Saxon poetry, and the conservation of gnomic poetry; 2. a detailed consideration of the Exeter Gnomes and the Cotton Gnomes, consisting of an introduction of thirty-one pages, a critical text, twenty-three pages of notes, and a glossary.

In the general introduction, the author, after considering many definitions of *gnome* and various attempts to separate gnomes from proverbs, arrives at her working definition of the term: "In this study the word 'gnomic' is synonymous with 'sententious.' The adjective is applied to a generalization of any nature whatsoever. Such generalization may or may not be proverbial; it may express a physical truth, announce a moral law, or uphold an ethical ideal. The language may be literal or figurative." That is, a *gnome* is *any* sententious generalization—certainly an inclusive definition, but necessarily so if it is to take in sayings such as *Forst sceal frēosan*, *Winter byð cealdost*, and the like; which indeed are sententious only on the assumption that much more is meant than meets the ear.

In discussing origins, the author, after noting the existence of *gnomes* in the earliest literature of all peoples, concludes that the Teutons developed a *gnomology* of their own uninfluenced by the *gnomology* of any other peoples. This, of course, on *a priori* grounds is very probable, though one cannot assume that the gnomes which have been preserved belong to this supposed native stock. The case of these sententious generalizations may be similar to that of the riddles: there may have been collections of them in Latin just as there were collections of riddles in Latin; and there certainly is sententious generalization in the writings of Jerome, St. Augustine, Gregory, and Boethius—to mention only a few of the Latin authors in the library at York—which Miss Williams does not consider.